

PARANOIZE

#56

FREE

(in New Orleans)

\$2 ppd

interviews with:

RAZOR WHITE

TOTEM

plus

reviews

stories

New Orleans scene report

not much else

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Paranoize is a non-profit independent publication based in New Orleans, Louisiana covering metal, punk, hardcore, sludge, doom, stoner rock and pretty much anything loud and noisy.

Bands/labels are encouraged to send their music in to review, but if we don't like it, you can bet that we'll make fun of you.

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Paranoize 56 credits:

Bobby Bergeron- a few questions in the Razor White interview, reviews, layout, pictures.
Al Hodge-Most of the Razor White interview
Jenn Attaway-Totem interview
Seth Lee-“Nuclear Snowballs

5-17--23

This issues interviews:

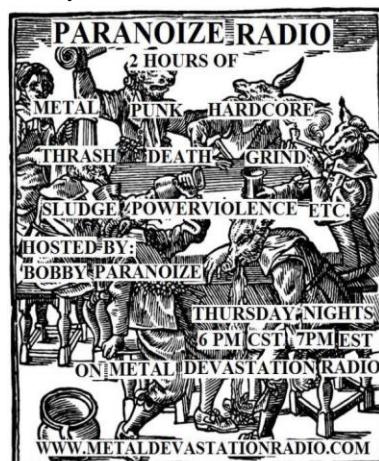
In the 80s, some of the big names in the local rock/metal scene were Lillian Axe, Victorian Blitz, Dark August, Hagan, and of course Razor White!

When I got word that Razor White's 2 official releases were getting reissued by Lost Realm Records in Portugal, I had to hit vocalist Troy Marks up to see if he'd be down to do an interview! I was going to grill Al Hodge on the history of the band aside from the Phil Anselmo part of it that everyone knows, but figured I'd just let him take over the interview aside from my few dumb questions!

Totem are a stoner/doom drum and bass duo from New Orleans! They were going to be interviewed last issue, but were going through a lineup change, which is addressed in this interview that Jenn Attaway did with them!

The "Nuclear Snowballs" story that Seth Lee contributed was actually nabbed from one of his Facebook posts and he gave me permission to print it!

That's all I got for now.
Enjoy!
-Bobby



NEW ORLEANS SCENE REPORT

Here is a short list of bands/venues/etc. in the New Orleans area. This is in no way representative of the entire NOLA metal/punk/hc scene, but hopefully will help point you in the right direction.

BANDS:

Abysmal Lord
(black metal)
abysmal-lord.bandcamp.com

Anareta
(blackened orchestral doom)
Anareta.bandcamp.com

Brat
(grind)
brat504.bandcamp.com

Cikada
(sludge/doom)
cikadadoom.bandcamp.com

Congealed Putrescence
(death metal)
congealedputrescence.bandcamp.com

Crowbar
(sludge)
crowbar.bandcamp.com

D. Sablu
(punk)
dsablu.bandcamp.com

Dummy Dumpster
(weirdo punk)
dummydumpster3.bandcamp.com

Enneahedron
(doomy death metal)
enneahedron.bandcamp.com

Eyehategod
(sludge)
eyehategod.bandcamp.com

Goatwhore
(black metal)
goatwhore.bandcamp.com

Horse Biter
(crust/sludge)
horsebiter.bandcamp.com

Goura
(grind/hardcore)
goura.bandcamp.com

Gristnam
(grind/hardcore/sludge)
gristnam.bandcamp.com

The Grooxs
(punk ROCK)
thegrooxs.bandcamp.com

Guts Club
(doom/drone/experimental)
gutsclub.bandcamp.com

Mehenet
(black metal)
mehenet.bandcamp.com

Morbid Torment
(thrash!)
morbidtorment1.bandcamp.com

The NoShows
(ska/punk)
thenoshow.sbandcamp.com

NEW ORLEANS SCENE REPORT

The Pallbearers

(punk)

thepallbearers.bandcamp.com

Torture Garden

(punk/hardcore)

torturegarden504.bandcamp.com

Pussyrot

(grind)

pussyrot.bandcamp.com

Total Hell

(evil metal)

totalhell.bandcamp.com

Shitload

(noisecore)

shitload.bandcamp.com

Trampoline Team

(punk/garage rock)

trampolineteam.bandcamp.com

Sick Thoughts

(punk)

sick-thoughts.bandcamp.com

The Unnaturals

(surf rock)

theunnaturals1.bandcamp.com

Slab

(grindcore)

badassrock.bandcamp.com

UT/EX

(screamo/hardcore)

utex.bandcamp.com

Sodomite

(raw blackened hardcore)

Sodomite.bandcamp.com

What A Waste

(punk/hardcore)

whatawaste504.bandcamp.com

Sounding

(grind/metalcore/noise)

soundinggrind.bandcamp.com

Wizard Dick

(instrumental metal)

wizarddickband.bandcamp.com

Spitfire

(stoner rock/heavy blues)

spitfirenola.bandcamp.com

For info on upcoming shows go to

www.noladiy.org

VENUES:

Siberia

2227 St. Claude Ave. New Orleans

Santos

1135 Decatur St. New Orleans

Poor Boys

1328 St. Bernard Ave. New Orleans

Sunrise:Sunset

(noise rock)

sunrisesunset.hearnow.com

Tomb Of Nick Cage

(horror punk)

thetombofnickcage.com

NEW ORLEANS SCENE REPORT

The Goat

1301 St. Bernard Ave. New Orleans

Hi-Ho Lounge

2239 St. Claude Ave. New Orleans

Saturn Bar

3067 St. Claude Ave. New Orleans

Gasa Gasa

4920 Freret St. New Orleans

Sidney' Saloon

122 St. Bernard Ave. New Orleans

Checkpoint Charlie

501 Esplanade Ave. New Orleans

Howlin' Wolf

907 S. Peters New Orleans

Toulouse Theatre

615 Toulouse St. New Orleans

Parosite Skatepark

1606 Pleasure St. New Orleans

Under Nine Gallery

313 W Saint Bernard Hwy, Chalmette

Southport Hall

200 Monticello Ave. Jefferson

Twist Of Lime

2820 Lime St. Metairie

Babylon

2917 Harvard Ave. Metairie

The Marsh Room

4740 Rye St. Metairie

RECORD STORES:

Euclid

3301 Chartres St. New Orleans

Sisters In Christ

5206 Magazine St. New Orleans

The Mushroom

1037 Broadway St. New Orleans

RADIO:

WTUL

91.5 FM-wtulneworleans.com

WHIV

102.FM-whivfm.org

SCENE PAGES/BLOGS/ETC:

noladiy.org

antigravitymagazine.com

orbitingpunk.substack.com

neworleansmusicians.net



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Razor White was a metal band from New Orleans that existed from the mid-80s to the early 90s. They are mostly known as "the band that Phil Anselmo was in before he joined Pantera", but they were actually pretty popular in the glam/hair metal/cover band scene in back then. After Razor White called it a day, the remaining members later moved on to Crowbar (Matt Thomas), No Idea (Troy Marks), and Fall From Grace (Wip Buras) while drummer Steve Joseph went on to be a road manager and pyro engineer as well as co-founder of House Of Shock.

When I got word that Razor White's 2 official recordings (the self titled demo and "What The Doctor Ordered") were going to be re-released by Lost Realm Records out of Portugal, I figured this would be a perfect time to see if vocalist Troy Marks would be interested in doing an interview for Paranoize! I never got to see them live at all and was only familiar with the demo really, so I figured I'd ask Al Hodge if he'd be interested in helping me out with the interview and he very excitedly agreed and immediately sent me his questions, so here's his contribution, with my questions after his half of the interview.

-Bobby

It started in the summer of 1985 for me going by the sheds by the wall in Arabi going to see RAZOR WHITE in that first shed all the way to the left. Watching them run through Judas Priest "Desert plains" and hearing Steve do the drum roll over the toms during "Wild mountain Thunder" as Phil would give him a nod of approval. When the bands weren't doing the Big J circuit a group of us would always hang out by the wall over in an Arabi

and watch the band's jam Razor White, Dark August and Victorian Blitz. And head around the corner to the slaughterhouse and watch Holy Terror practice as well. There was something magically about that era, carefree with a cheap 40 oz beer from Chateau Convenience store, with the breeze and sounds of the passing ships down the mighty Mississippi with the breeze at your back as you watched your friend's bands practice.

I gig comes to mind at Waves in Metairie it was a teen club this is probably April of 1986. And just that monster PA that they used to carry around with those huge W cabinets. Their roadie would carry one of those things by himself! The dude was huge! Before the show started the Savatage song "The Dungeons Are Calling" was blaring through there before the band started. I remember looking around and smiling thinking 'I've found my people!''

Then the explosion from those discharge cans and as they opened "Hot Rockin" by JUDAS PRIEST through that monster sound system. The bad was covered in spikes and tight spandex and teased hair and OZZY eye makeup. They looked like they just walked out of an apocalypse! Steve J would be standing on his drums in assless chaps like Blackie Lawless of W.A.S.P. and getting the crowd to get rowdy! Phil Anselmo was the front man at the time and really had everybody's attention. That night definitely left a very lasting impression on this teenager. Phil was definitely developing his craft then and was a great metal vocalist who would relocate to Texas by the end of 1986 to join PANTERA.

Once RAZOR WHITE recruited Troy Marks later that year to take over the vocalist spot, the band didn't miss a beat. Troy shined as the front man and saved the band when they needed it the most. He's an incredible singer and front man! We started to follow the band around to Mr C's out on the East and anywhere they played in and around the New Orleans area. When they'd bust out "Never Cry Wolf" it was a monster track live! The place would light up and all fists were in the air! They would continue to play the live



circuit into the early 1990's before they would call it a day.

The sheds in Arabi by the wall where the band got their start, would unfortunately be destroyed by the tornadoes of December of 2022. We all had a lot of fun back there in

our corner of the world during those great carefree times in our youth and we all say thank you to all of the bands. Great Great Memories!

So here we are in 2023 and RAZOR WHITE is back with the reissues of their 2 albums courtesy of Lost Realm Records and we caught up with Troy Marks about the history and how it came to be and his current musical offerings:

-Al Hodge

We were all passing demos around back then and I remember hearing the DIVINE RITE demo of "The Key". This band featured you on vocals, Gary Wilson (former DEUS VULT / Future DARK AUGUST / THEE FINAL CHAPTER guitarist) and Tommy Buckley (Future SOILENT GREEN / CROWBAR) on drums. I remember getting blown away by

the song and how strong the vocals were. The person who had the tape said, "This singer is joining RAZOR WHITE!". I remember smiling and thinking this is gonna be perfect! Any memories of that time frame?

Those were the best of times. Regarding the Divine Right demo, I can't remember exactly how I got in the band, but Gary Wilson was a really good songwriter and guitar player. I was really excited to be in the band as it was one of my first times being in a professional band. There was a local record store that ran a promotion requesting bands to enter their demo tapes and the winner would get studio time at Ultrasonic Studios, which was a great studio at the time. This was probably 1986. We entered along with most of the other New Orleans bands. Razor White actually entered with Phil. Lo and behold, we won the contest, and subsequently went in the studio and cut I believe a three song demo. It was my first time in the studio and it was like being in a spaceship. Totally foreign environment. I was floored with how good the songs came out.



Once again, a testament to Gary's talent. They were all his songs, and, we bashed them out to

the best of our ability. Divine Right was a Christian band and in hindsight, we may have been a little early for that genre. I was actually fired from the band at some point not long after the demo. I don't really remember why. There were no blowups or fights. I am still friends with Gary and Tammy to this day and admire their talent immensely.



How was the reaction at those first few shows as the front man of Razor White?
I actually joined Dark August next in my musical journey, and toured all around the country with those guys. I learned a lot during those days and soon after when Phil left, was offered the job in Razor White. It was a no-brainer careerwise, but I was really close with my band mates in Dark August. It was really painful leaving Glenn and Dennis. I had to prove myself as the new singer in Razor White as there were obviously big shoes to fill. I remember early on there being a little bit of friction, but not much. I was accepted pretty much straight away, and we started down our own path.

I do recall you guys were under the BIG J Productions (ZEBRA / LILLIAN AXE and most Hard Rock / Metal Bands of the era) banner during this time frame. How many states did this cover and what were some of the best gigs in each state? Which towns really lit up when yall came to play?

Big J was our agent at the time. We traveled mostly through the South, and had really strong followings in Jackson, Mississippi, Pensacola, Florida, Orlando, Florida and Houston, Texas. We went as far as Norfolk, Virginia and New York. Obviously, New Orleans was a hotbed for us. I remember playing an outdoor waterpark in Jackson, Mississippi with Zebra, Lillian Axe and Razor White. There must've been 30,000 people there. They also closed the park afterwards and let the bands run amok. I'll let your imagination do the rest. Ha ha! The same bands played at Saint Bernard Civic Center. That was a really great gig apart from splitting my pants on the second song. Ron Taylor from Lillian Axe gaff taped my pants so that my testicles were back where they belonged. Thank you, Ron!

How did it fell walking into The Last Stop / Dino's Rock Box (The Mecca of partying / Hard Rock / Metal in Fat City in Metairie during the 1980's) and hearing one of your songs cranked up? (as I recall "Never Cry Wolf" was always blaring and we were all banging our fists and singing along)
We use to come out to the east in New Orleans and see the band playing at Mr C's. Any memories of those gigs?

We all hang out at Dinos and the Last Stop in those days. McAllister's Quarter was awesome. Whenever we were in town, you could find us hanging out there. Once again, it was the best of times. I was just a kid from New Orleans East, and to find myself, in that environment, with my songs, blaring on the stereo was obviously a great feeling. As I mentioned, I grew up in New Orleans East so playing Mr. C's was cool. That was a little bit of my insistence, as I always wanted to play in my home area. A lot of my childhood friends were there and it was a really cool night.

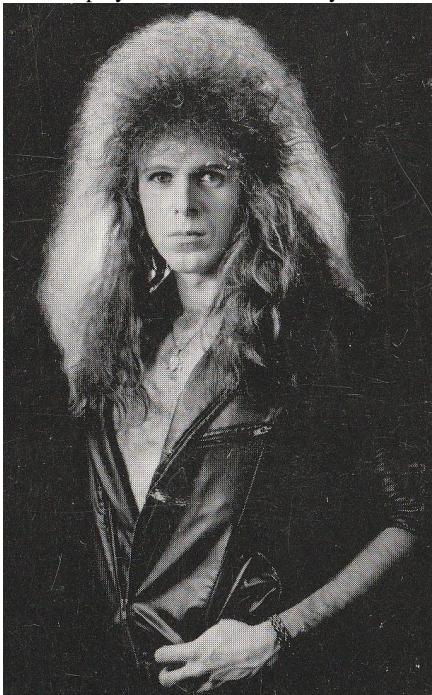
Tell us about the recording and gigging era of “Just what The Doctor Ordered”?

We were, as all the bands were at that time, trying to be noticed and get a record deal. What became known as Just What The Doctor Ordered was actually our latest demo. It was never recorded or perfected as a record. I always wished that we could have done a proper album. Everything that you have ever heard released from Razor White were demos. At some point, it was suggested that we release it on an independent label and try to attain attention that way. Being that we were very young and naïve, we said why not? So we released the demo as a Razor White record and toured extensively on the back of it. I was proud of the band and the songs. I feel like there could have been much more cohesion to it but once again, at that time, we were very young and were trying to make our way. We had also lost a little bit of our momentum at that time chasing the ever elusive record deal. We kept getting word from the record companies that they wanted us to write more commercial songs, and then they would be interested. So we were chasing the whims of other people. In hindsight, perhaps we could've stuck to our guns and just been the metal band that we were. But I am a believer that everything happens the way it should. I am proud of the band and the songs and treasure singing those songs.

Towards the tail end of the Razor White Run, you started TROY MARKS & NO IDEA. When was the last gig as Razor White and was is an easy transition to go from Razor to No Idea?

When Razor White ended, I joined a band, called Kody Lee from Michigan. I had been friends with those guys for a bit from traveling. They were always in the Orlando area and I would hang with them a bit when we were there. Jeff Blando was the guitar player and, Danny King from Lillian Axe came with me from New Orleans to join the band. Danny fell out at some point and Zoltan joined the band. We toured up and down the eastern seaboard and wrote a demo's worth of songs. Jeff Blando went on to play guitar with

Slaughter and Vince Neil and is still with them to this day. Zoltan also played with Slaughter, and still plays with Vince Neil. My father was



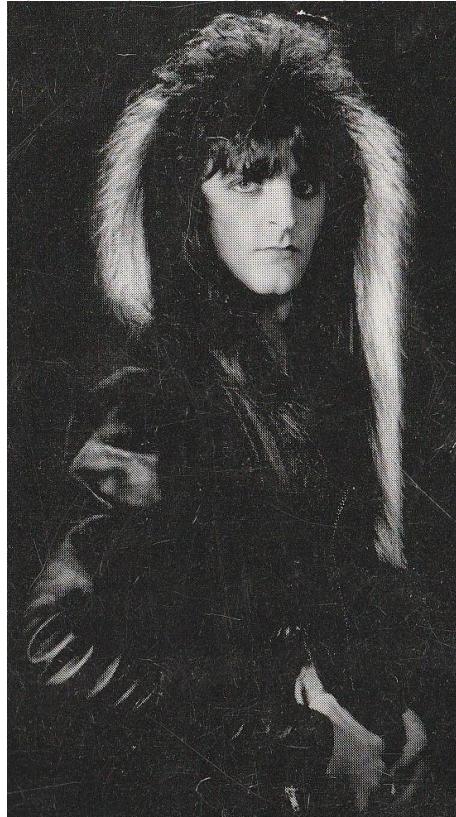
really sick at the time, and I wanted to spend his last days with him so I moved back to New Orleans with my tail between my legs careerwise.

After my father passed, I tried to get a regular job and was completely miserable. It didn't last very long and I put together a band to try to make money. No Idea was born in 1994 and I have had it ever since. We play mostly, conventions, casinos, and weddings. It's been a great living and I have put my children through school and been able to spring off into a few other business ventures from it. It is obviously a different animal than Razor White, but has also been fulfilling. I've been a singer now, professionally for almost 40 years.

Tell us about your solo EP “Godspeed” and working with Randy Jackson of Zebra?

I believe it was in 2014 that I released my first solo record, called Ilumino. I had been writing songs for the previous couple years and had

the itch to create. I was really proud of the record as I wrote all the songs on it, and it was my first foray into doing everything myself. I



recorded it at Fudge Studios with Jack Miele producing. It was fun and I was extremely proud of it. I did one show at the House of Blues and unfortunately due to my No Idea schedule, wasn't able to promote it as much as I wish I could have. I released my second record called Godspeed in 2020. It was during the pandemic times, and it seemed a good time to release it. Obviously, I couldn't do any shows to promote it due to the lockdowns. Once again, I was really proud of the record particularly the song, Together Again, that featured Randy Jackson. We shot a video for it mostly in the French Quarter, and it was very surreal as the entire area was vacant. It was like an apocalypse. Randy has always been great to me, and immediately said yes, when I asked him to play on a couple songs. I, also have an entire album completed that I have yet to release. It is recorded, mixed and mastered.

I'm not sure when I will release it, but it does include a reworked version of the Razor White song, A Little Bit Of Faith. I'm thinking of just releasing the songs as singles. Stay tuned on that.

How did the reissues of the RAZOR WHITE come to be?

And of course now that the reissues are out has there been any conversations with the guys about any shows?

I had been contacted over the years by a few different people wanting to re-issue the Razor White material. I always rebuffed their advances because the time didn't seem right for me and I had other things that were more important at the time. I was contacted by Lost Realm Records probably six months ago. They are company from Portugal. We negotiated a deal, and I was very happy to work with them in re-issuing the material. They did a fabulous job on the artwork and the booklet. All of the lyrics are included, as well as all of the songs being re-mastered. They are also going to do vinyl releases after the initial CD roll out. That was very important to me, and one of the main reasons that I signed with them. As far as any, Razor White shows, all of that is still up in the air at this time. I do believe that we will do some thing. I'm just not sure in what form. I would love to sing those songs again in front of an audience though.



Bobby's Questions:

What was the scene like back then?

The scene back in those days was really vibrant. Music wasn't nearly as subdivided back then as it is now. Most people were just really happy to come and see a live band playing real music. It was just a phenomenal time for live bands to be able to create and play. There were plenty of venues and lots of support.

Was there lots of support from the more thrash/punk/hardcore community that did all originals back in the 80s and 90s?

Even though we were in the same city, the thrash scene was its own entity. Back in the early days, there were lots of VFW hall shows that those bands were playing. We were sort of off on our own trip. We all knew each other, and occasionally we would rent equipment to some of those bands. There was no animosity although at that time we were pretty popular and I suppose an easy target. I'm still friends with a lot of those guys 35 years later. Much respect to anyone still around from those days. We were always proud to be from New Orleans, and there were so many phenomenal talents that came from this area.



After Phil left to join Pantera, was there any animosity, or did he still remain close and hang out at shows and stuff when he could?

There was never any animosity with Phil leaving to join Pantera. He was really close to the guys in Razor White at that time, and I

know that he had a hard time leaving because they were his friends and band mates. In hindsight, I'd say he made the right choice. Whenever Razor White played the Dallas area, he was always around and would occasionally travel with us when he was off. He was always kind to me personally, and there was never any conflict. Phil was a phenomenal talent, even back then, and was/is completely underrated as a lyricist in my opinion.

Was there any interest in shifting gears and going "thrashier" at any point?

By the time the thrash scene was really coming on strong, we were already in our latter stages. As I said, previously, we got caught up in chasing what the record companies were asking us to do, which was write more commercial material. Looking back, it may have benefited the band more to sort of just stick to our guns and be what we were in the beginning. But, as they say, hindsight is always 20/20.

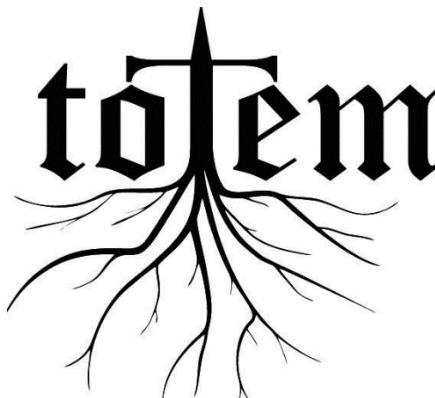
Thanks for your time! Is there anything you'd like to add to this interview?

I appreciate y'all taking the time to talk to me and wish you all the best.

You can get ahold of the reissues of the Razor White 1988 demo (aka "The Black Demo") and "Just What The Doctor Ordered" at www.lostrealmrecords.com.

Thanks so much to Troy Marks for doing this interview and to Al Hodge for making this interview a whole lot more interesting than I would have!

Layout pictures were nabbed from an old black and white glossy photo that I had from back in the day!



Local heavy hitters, Totem, recently made the switch to 2-piece, and have continued to kick in teeth. Totem is Matt Thomas on bass and vocals, and Gage Breaux on drums. Read on, and be sure to check them out on Spotify, Apple Music, YouTube, and the usual social media sites. -Jenn Attaway

When did you form the band?

August of 2019, Gage and I decided to get a jam space with a few other friends. Around December 2019, we started jamming with our friend, Mike Milano, on guitar. Shortly after that, we came up with our name from a Dungeons and Dragons book. Covid happened right after we wrote our first songs, so everything kind-of got put on pause. October of 2021, we finally played our first show at Sully's in "da parish".

When you started out, you were a 3piece. Now, you're playing as a 2piece. Is this change permanent, or are you looking to bring another guitarist in someday?

I think someday it is possible for someone to play guitar for us; but, for now, that person hasn't come along. We are open to jamming and trying out new people out. For now, however, we're just going to stick with what's been working.

How have you changed your style, your writing, and/or your equipment to compensate for the different line-up? Have your goals for the band changed with the new direction you've taken?
Other than Matt crankin' a little harder, we really haven't changed anything. Gonna keep writing new material the way we wrote the original stuff, as a rhythm section. Prior to becoming a two-piece, Totem was aiming to write a new EP and start touring. Now that we are a two-piece, we have the same goals, and see them as a bit more attainable.

Have you found yourself looking to different influences or sources of inspiration to move forward as a 2-piece?

As a band, we have always had days where we get together and crank a few brews and just listen to music, sharing our recently most-listened to and what we have been pulling influence from as we wrote. Matt and I have recently done that again after becoming a two-piece and realigned our influences, rather than looking to different influences. However, we will admit that we have been spinning Big Business a bit more than we used to.

How would you describe your sound? Well, we smoke a little grass and we play a lot of music; and, what we play live is what we remember.

What kind of gear are you using?

Gage: I am using the Pearl Export series 4-piece that my parents got me for Christmas in '05 after Katrina; with

Paiste cymbals, Remo heads, Vic Firth 5B sticks, and a single pedal Iron Cobra bass drum pedal.

Matt: I have been using a P bass for the entirety of the band. I've had a few different bass heads. I have been playing a Sunn Concert Bass through an Ampeg 8x10 during our most recent live stuff. I recently was gifted a Sunn Coliseum Bass head and am planning to start using that for live shows. (Thank you Garland!) I have a few different pedals that I experiment with, but the star of the show is my EHX Parallel Mixer that really allows me to experiment with a lot of different tones I can blend as I need.

Do you have anything coming up that you would like to tell the readers about, such as touring plans, big gigs, or new material?

We've been playing the same songs for a while now, and are actively trying to play as few shows as possible for the next few months, aside from Creepy Fest and Stay Awesome Fest. We have a couple of new tracks currently in the works and hope to crank out several new songs by the end of summer. We are hoping to play more shows outside of the city after writing new material.

What are some of your favorite stories or memories, maybe from gigs you've played, or from recording sessions, or from the road?

Matt: It was really awesome playing with the dudes from Mr. Phyllzzz (Mr. Flies) and our homies in Sunrise:Sunset at One Eyed Jacks last October. I'm a fan of both of those bands, and getting asked to headline was kind of a crazy moment for me. Gage and I are both big Melvins fans, and I'm a huge fan of Jesus Lizard and

Unsane, all of which are signed to Mr. Phyllzzz's label, "AmRep Records." That night at One Eyed Jacks made me feel like I was doing a cool thing with my life.



Gage: There are a few shows that are near to me; our first show, for example: being from St. Bernard parish and playing my first show there... And, I mean, the list of reasons just snowballs from there. The Banks St. show shortly after my twin sister passed and just how much support that received. The EP release show that doubled as my birthday party was just such a fun night. The first show as a two-piece was the first time in a while I had to talk myself out of nerves, but as soon as we kicked it off, I felt right at home. And, how could I not mention what will be - for me, anyway - the infamous night we played Lafayette. Working a 7am-3pm shift at the prop shop, renting a Uhaul as back-up, driving there playing and driving back - what a day that was. Red Bull was my water.

What are your thoughts on the local scene these days?

Matt: It's been quite a ride in the New Orleans scene. I've been coming out to New Orleans shows since about 2008. The scene has changed quite a bit since

then. I've seen a lot of people leave, and a lot of people pass away. I've also seen a lot of newcomers to the scene. It's fresh to see new faces of people still interested in the NOLA music scene. I'm just grateful to be a part of this crazy-ass musical family. I truly believe that this city is a magical place with a foundation that has brought an insane amount of awesome music into being.



Gage: I love how active the scene is despite all the hardships it's faced in recent years. I would say, though, it would be nice to see more mixed bills. I feel like all the subgenres have picked their corners and set up camp.

Who are you listening to lately that you love to turn other people on to?

Matt: I've spent the last couple years obsessing over a bassist named Caleb Scofield (RIP). He played in a few bands: Old Man Gloom, Cave In, and Zozobra. His bass tone and writing style is sick as hell. Aside from that I catch myself constantly spinning Melvins. Stoner Witch and Lysol (Thanks, Iron Alex) are my current obsessions from Melvins.

When I'm feeling evil, I've been spinning a Chicago ,Lord Mantis. Also, I got into Ween this last year or so, and that's been interesting, hahaha.

Gage: I've been having Clutch's latest record Sunrise on Slaughter Beach on repeat, as well as Lionize's Superczar and the Vulture and Brain Police's Beyond the Wasteland.

Do you know any good jokes?

Matt: "My psychiatrist told me I was crazy. I said I'd like a second opinion. He said, 'Yeah? Well you're ugly too.'" - Rodney Dangerfield

Gage: "Come on buddy, I'll knock you into next week and whoop ya ass for leaving"

Is there anything else you want to talk about that we haven't touched on, yet?

Matt: I want to say that drugs are getting crazier by the minute. I'm truly afraid of the Fentanyl epidemic. I'm grateful that I've been seeing things like testing strips at bars like Siberia. When we played Lafayette at the Freetown Boom Boom Room, they had free Narcan chilling on the bar. My girlfriend, Taylore, and I, took a few of the Narcan from the bar. Taylore used that same Narcan a couple weeks later to save someone outside of a show in New Orleans. I would love to help out harm reduction efforts in the city and I would really like to see a more concerted effort in our city for helping and not stigmatizing addicts of all kinds.

***Check out Totem at:
Totem504.bandcamp.com***

NUCLEAR SNOWBALL FACTORY

I don't buy snowballs because most of the stuff you see in a snowball stand comes from a company called SnoWizard, which is distinguished for being the local business that invented the shaved ice machine and also being the only job I've ever rage quit due to the absolute insanity of the owner.

I was leaving Hattiesburg after years at an outdoor lumberyard, so a cooled warehouse on the edge of New Orleans with clean forklifts and tidy polo shirts and the always lingering smell of sugary syrup seemed... pretty sweet. The first day I immediately realize that everyone is really *really* on edge. The lady doing my incoming paperwork kept mentioning how the owner calls everyone "stupid" and that he doesn't really mean it and don't take it personally. Ok, I think.. so the guy is some kinda oafish jackass- wutevs. I change into one of my issued polos and meet the warehouse. It's three guys and they are not happy campers. Like, just... sadness all around. Bright chipper clean crispy sugar and machinery and these three just absolute mopey ass dudes. So the senior mope, who I find out has been there all of 10 weeks, gives a tour to show me the ropes and basic layout, and EVERY SINGLE THING is, like, "he wants the cans on the shelves aligned with the tiny holes on the side or he'll go nuclear; he wants the trashcans set inside these painted squares or he'll go nuclear; he likes the creases on the caps facing against the wall or he'll go nuclear" - like, I heard "go nuclear" probably 8 times from this guy during the walk, and I find out the other two workers have been there less than two weeks each. So I make it through the morning learning a few things from Senior Mope and realizing that everyone is terrified of the owner, who calls people stupid and

freaks out over everything. One of the Young Mopes doesn't come back from his lunch break, which meant that the owner had to teach ol' Sethro the ropes that afternoon and get me moving shipments asap.

My first lesson was on filling the little sample bottles with syrup. He wanted it held a certain way in my hand, facing a certain way, with my elbows tucked in, put the cap on between thumb and middle finger and put the sticker on perpendicular to the plastic seam and blah blah blah. Everything I do is wrong and he's really REALLY riding my ass constantly. At some point I was supposed to memorize a 15 digit number for some shit, like, instantly, and he started losing it about "the reason he put the number in groups of 3s was because the human brain learns in 3s and no I can't write it down he'll do it once and then I need to learn it" .. so, like... whatever, I was enlisted, I'm used to stress, I'm used to irrational erratic people, I'm used to asshole bosses- I'll learn his little system 'til it's second nature and then as soon as this guy is out of the room I can breathe and this should all be a cakewalk. When he finally leaves the flavor labeling station to go take care of owning the industry leading family business that he inherited, I wonder to myself if he also calls the flavor chemists upstairs in their lab coats "stupid" and throws their pens on the floor.

I found out that the average length of warehouse employment there is 10 days and that most people don't come back from their first lunch break. Young Mope shows me how to sort through the orders and package them for shipping. It's an easy, rote task and if I can do it for 45 minutes then my first workday at SnoWizard will be over and I can finally process this weird situation. The owner

comes back down to the warehouse, everyone straightens up, and he walks towards my station. After about two minutes of staring at me put squeeze bottle caps and cleaning brushes in a shipping box, he suddenly without warning *screams* "WHICH ONE OF THESE STUPID PEOPLE SHOWED YOU HOW TO PACK A BOX?!?!" and starts throwing shipping supplies around- tape and clipboards and markers and shit, just like scattering them all over the warehouse floor and stomping, knocking stuff over- and after some drama involving Young Mope, I find out that *and this is literally the truth 100%* this dude was having an aneurysm because I was using THREE instead of TWO *SHEETS* - INDIVIDUAL SHEETS - of newspaper advertisements from a TEN FOOT TALL STACK OF FREE NEWSPAPERS to stuff a package. Friend, ol' Senior Mope came over and told me to go on and start getting ready to clock out and he would finish up for me, and I walked away wondering what in the fucking fuck I had gotten myself into. I went to my house alone that night because Ronna and Jimmy weren't moving down 'til the weekend, and after a few beers and phone calls with my family, figured maybe this was just how living in New Orleans was and that there would be psycho assholes telling me what to do and that's the nature of slogging it in the city if you're a working class type person. Shrug and acclimate.

The next morning was Tuesday. I had a coffee on the way in and was sitting in the parking lot for about 20 minutes when the first office worker arrives and I follow her in the front door and then beeline to the lobby bathroom. I come out and walk through the office building towards the warehouse door, see that I'm within the 10 minute window of time

we're supposed to clock in, and punch my card. The owner practically jumps in front of me on my way out and starts screaming, "Who told you that you could use the inside restroom?" ... "OUTSIDE WORKERS USE THE OUTSIDE RESTROOM THE INSIDE RESTROOM IS FOR INSIDE WORKERS ONLY! I DO NOT WANT TO SEE YOU ON THIS SIDE OF THAT DOOR UNLESS YOU ARE USING THE TIME CLOCK OR YOU HAVE SPECIFICALLY BEEN CALLED INSIDE!!!" and he's really full blast yelling at me from like a few feet away, so I told him he was fucking crazy and clocked out and then repeated that he was absolutely fucking insane and I had never in my life known such an unhinged human being and how the fuck was he possibly running that entire business- and then I took off the stupid shirt and left it on the receptionist's desk and walked outside. Senior Mope was there and already checking the overnight orders, Young Mope was walking in from his car, and I'm steaming past them shirtless like "Y'all are crazy for working here- that man is gonna hurt somebody, This place is fucking crazy, y'all are all crazy [...]" and sat in my truck for a few minutes. Then I called another place I had applied to and became an HVAC tab tech for a while until deciding to drop out of most of that whole kinda thing and just be poor with a cool band. Hardcore punk for me personally is a way better job than sluicin some fuckheaded dickhole's inherited cashflow.

-by Seth Lee

BOBBY'S RANTS AND RAMBLINGS

Since, at the time I'm writing this, Mother's Day just passed, I wanted to share some memories of my mom with y'all. My mom passed in 1983 when I was 11 years old. She suffered from diabetes since childhood and at 35 or so years old (when I was 6), she had to have her legs amputated. She never let that stop her from doing what she wanted to do. She re-learned to drive using a special control that was installed in the car and got around just fine as long as somebody helped her get the wheelchair out of the back seat.

She had an odd sense of humor (which explains me a lot) and was always joking and laughing. Once told me that the Superdome was a UFO that landed in New Orleans and all of the aliens were killed so the Saints could have somewhere to play football.

Since she had to quit working, she spent most of her days listening to the radio (WTIX) and calling in to win prizes. She won, on different occasions, 500 records, \$500, a trip to Miami to see Foghat, and various other prizes like movie tickets to see Superman and t-shirts and stuff.

Once, around the time Rod Stewart's song "Hot Legs" was popular, there was a "Hottest Legs in New Orleans" contest that was either run by the radio station or a local nightclub or something. She sent in a picture of her stumps. This was the humor that her and my uncles and aunt had from that side of the family.

This picture is from the time Batman was at JC Penney in Lakeside Mall taking pictures with people when I was a kid. Batman told my mom to get in the picture, but she was apprehensive because she was NOT dressed up or made up to be taking pictures. While the picture was being snapped, her dress strap was falling and she was adjusting it.



By the time you're reading this, Paranoize will be 30 years old. I didn't even realize it till I looked at the date when I was finishing up this page. Therefore, there's no fond recollections or celebration, just moving along and doing what I do. Since nobody else has stepped up and done a local punk/hardcore/metal 'zine and kept it rolling, there's nobody to pass the torch on to if I decide to quit, so you're stuck with me till I die.

Thanks for reading this. -Bobby

REVIEWS

MUSIC REVIEWS

Above And Below The Ruin

demo

blunicorp.bandcamp.com

Noisy blackened punk/hardcore! This is Seth and Nate from Coffinwolf Ultra doing crazy black metal/hardcore chaos mixed with slow, doomy parts! FRIGGIN' BAD ASS!

Anareta

Fear Not

anareta.bandcamp.com

Anareta returns with their full length!

Blackened, apocalyptic doom metal with a full string section (cello, violin and viola as well as guitar and bass of course) and sick, shrieked vocals! I caught this band Mardi Gras 2019 and hadn't heard from them again until I got an email asking if I'd review this and I'm so glad that they're still going!

Anti-Machine

Too Many Eyes

Toxic State Records

The first track starts off with a mid paced, rockin' intro then bursts into full speed frenzy of frantic punk/hardcore! Ripping hardcore with fierce vocals! Their debut EP impressed the shit out of me and this one is even more awesome!

Coffinwolf Ultra/Redfaced Whiteman

Veronique (split)

blunicorp.bandcamp.com

From the Blunicorp collective/group of friends comes Coffinwolf Ultra! A fun punk/hardcore band with lyrics that are just the song title screamed over and over for the duration of the song. Really fun and energetic live! On the flipside is Redfaced Whiteman which is noise tune made up of sounds recorded over the course of a day in the French Quarter.



Electric Chair

Act Of Aggression

Iron Lung Records

Total fuckin' freakout hardcore! Fast paced with really killer guitar work and everything just coming at you full speed! I really liked their 7" and this full length is just amazing and insane!

E.T.D.

Nefarious Means

Goat Throne Records

From Houston, Texas comes Eat The Decay (or E.T.D. if you're feeling lazy and don't feel like saying the full name). Psychotic deathgrind from ex-members of Heavy Roach Activity, Cemetarian, etc. I believe the cassette version is sold out but it will be available on cd and vinyl as well!

Father Thing

s/t

psychichandtapes601.bandcamp.com

Awesome quirky synth punk/hardcore from Jackson Mississippi! This is a fast paced, fun listen and is over before you know it!

REVIEWS



Greyhound

Decline

greyhoundca.bandcamp.com

Vicious mix of hardcore and powerviolence!

Goes from blasting to more of a stomping pace with angry as fuck vocals! So good!

I.P.S.

demo 2022

Jon Evans. 250 Braeshire Dr. Apt. E Ballwin,
MO 63021

This is a really rough recording of somebody beating on stuff or drum machine or something (can't make it out) and singing/screaming. Wacky stuff. Really not sure what's going on here lol

Mallwalker

Danger

tetryontapes.bandcamp.com

In your face punk from Baltimore, Maryland! This band's bass tone on this is killer! This was released as a memorial to vocalist Sarah Danger Underhill who passed away and contains their unreleased album that was recorded in 2018 and a live set. I didn't know Sarah, but lots of people did and it seems that my newsfeed was filled with people sharing memories of her and she sounds like she was an awesome, fun person! Both the album and the live set contain an AWESOME cover of Flux Of Pink Indians "Tube Disasters"

MS Paint

Post American

convulserecords.bandcamp.com

More greatness from Hattiesburg, Mississippi! Not sure where to even begin to describe what's goign on here. Synth-punk with a strong hardcore influence, maybe. Vocals that are barked but, almost rapped.

Paprika

Smoked

chaosandchill.bandcamp.com

Loud chaotic New Orleans punk/hardcore!

This is a limited tour cassette with 2 new tunes, a re-recording of a tune from their last cassette and a cover of The Buzzcocks "You Tear Me Up"! This is a preview of their upcoming full length on Iron Lung Records!

Razor White

S/T (aka The Black Demo)

lostrealmrecords.com

In the mid to late 80s my godmother would give me a gift certificate to Warehouse Records And Tapes for my birthday and Xmas and since they were one of the two record stores in the area that sold local metal/punk/hardcore/etc., I'd always try to find

REVIEWS

something obscure there. I had heard the name Razor White before when they'd play ads for their concerts on WRNO and whatnot (back when it was an actual rock station), but never seen them so I grabbed it! At the time I was starting to get into my "if it ain't thrash and hardcore it sucks" phase, but I did REALLY like the opening track "Never Cry Wolf" and the borderline power ballad at the end of the tape, "Damage Is Done". A few years later I found out that the singer for Pantera was the original vocalist for this band, which is really more for a historical reference. Their sound was a mix of classic metal mixed with the L.A. glam sound, kinda like crossing 80's Judas Priest with the first two Motley Crue albums. At some point over the years I lost my original tape, but 35 years later, I'm really grateful to have this in my hands! The songs aged well for those into the classic metal/rock sound!

Razor White

Just What The Doctor Ordered

lostrealmrecords.com

By the time this album came out, I was NOT into this type of music at all and was full on into death metal and grindcore so this was completely off my radar and this is actually my first time hearing this one. They changed their sound a bit to try to get signed, going for a more mainstream hard rock sound, but the songs could easily compete with any of the 80's pop/glam metal that was around at the time! The problem was, this came out in 1991, when grunge and alternative rock had started to become popular and this style was sorta left for dead. Really excellent songwriting here and if they had released this album just a few years earlier they'd have surely gotten signed!



Science Man

Mince's Cane

swimmingfaithrecords.bandcamp.com

Chaotic, full speed ahead hardcore with a dark, dystopian feel. I listened to this once and bought the LP! There are also videos that accompany the tunes, but I haven't watched them yet. I've listened to this at least 15 times now prior to reviewing it though!

Shidded

The Jerk

shidded.bandcamp.com

Melodic, poppy punk done well! From the band's name, I was expecting something silly and sloppy when I first heard them (caught them when they played at The Pourhouse with Highway Robbery and The Grooxs), but this band is tight with well written tunes! This was recorded by James Whitten, so obviously it sounds amazing!

REVIEWS

Slab
demo
badassrock.bandcamp.com

BRUTAL AS FUCK grindcore featuring members of NOLA heavyweights Pussyrot, Fauns, Congealed Putrescence, etc. 5 songs that are over in 4 minutes.

Speed Plans
Statues Of God
Iron Lung
Ripping, violent hardcore! Aggressive as fuck with angrily barked vocals!

Thee Agitator
Bone Crushing Machine
theeagitator6.bandcamp.com
Crazy noise/grind with mostly drums and vocals but other sounds make it in there as well it seems. Weird shit.

Waste Man
s/t
wastemannola.bandcamp.com
Waste Man has moved to New York and recorded these 3 songs which will be a 7" on Feel It Records! Gritty mix of noise rock and post-hardcore. 2 rockin' in your face tunes and one groovin' six plus minute jam.

ZINE REVIEWS

***IF ANY OF YOU PUBLISH ZINES,
PLEASE TRADE WITH ME SO I CAN
KEEP THIS SECTION OF PARANOIZE
ALIVE! The 'zines reviewed are a little bit
dated, so contact them to see if they're still
available.***

Caracas The Full
#3
caracasthefull@gmail.com
This zine is from Brazil and written in Portuguese, so unfortunately I don't understand any of it, but it has interviews and

articles featuring Disritmia, As Aberracoes, Fist In Nail, Caio Cobaia, and Helloud plus poetry and comics!

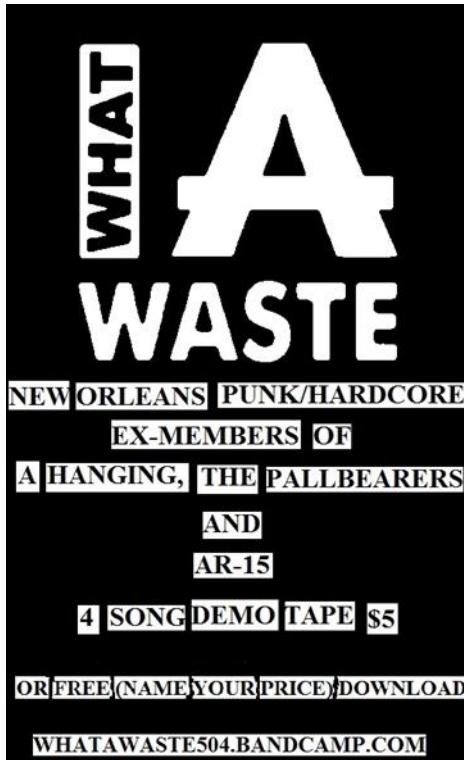
Full Sun: A Solarpunk Zine by Anna Gecko
January 2021
Anna Gecko P.O. Box 215 East Lansing, MI 49923
A perzine from Anna Gecko, written in January 2021, with articles and pieces written about gardening, life during the pandemic and stories.

La Muerte
#3
Paul Sanchez P.O. Box 1331 Plainview, TX 79073-1331
THICK 'zine full of interviews with Wolven Plague, Agathocles, Comedy Of Errors 'Zine, Blue Sabbath Black Cheer, Pornohelmut, and Richard Ramirez just to name a few! Lots of music reviews as well!



A local zine focused on sharing visual arts and writing from Louisiana creators! The first issue is focused on ages 18-30 but will be open to all ages in future issues. Themes are open, focusing on challenging perfectionism and your interpretation of authenticity. Instagram is @crozinc_la. Follow for updates and art. Admissions end June 26th.

REVIEWS



Positive Creed

#45

positivecreed@gmail.com

I'm sure #46 is out by the time this goes to print, but since I have #45 in front of me, here's a review! UK punk 'zine featuring interviews with Nexo, The Ejected, Split Dogs plus reviews (music, zine and live), rants and bad jokes

Razorcake

#133

www.razorcake.org

Long running glossy punk 'zine featuring interviews with Litige, Cromi, Pleasure Venom and Target Video plus "One Punk's guide To Surf Music, Part 2" and lots of columns, stories and reviews!

Something For Nothing

#82

P.O. Box 226 Massillon, OH 44648

This is the 35th anniversary issue! Each one has been individually hand colored with crayons! This one covers the discography of Poison Girls, plus a story about old cancelled checks that he found after his mom's death that his parents wrote to various record stores, record labels and bands to buy records and t-shirts for him as a kid. And as usual, this has LOTS of beverage, zine and book reviews! Available for 2 stamps!

Send music (vinyl, cassette or cd) and zines to:

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P.O. Box 2334

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USA

Digital releases to:

bobby@paranoizenola.com





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